

and the enhancement of thought are the results of a rhythmic movement which is in the very nature of existence, and which may be symbolized as dancing. Rhythm and harmony are of the essence of every process by which nature and human nature unfold themselves. In the movements of the waves on the shore, in the combinations of the elements into compounds, in the motions of the stars, in the growth of plants and organized living things, in the activities of man's thinking and dreaming and aspiring there is evinced a movement which is rhythmic and harmonious. This movement of life, both in its material and spiritual aspects, can be appreciated but not measured. It is only when we view it as art that we precipitate its values. By any other method of measurement the complex of intellectual, material, and moral facts which we call civilization is deprived of its validity and stability. The lesson taught by history is that civilizations flourish and then die. They are "a spiritual senility, an end which with inner necessity is reached again and again." Viewed from their intellectual side, their so-called "progress" winds up in the defeat of the creative instinct by the possessive instinct, and results in misery and suicide.

All our civilizations have been measured by quantitative standards—the abstractions of unreality—and the results of our measurements have been but the unreality of abstractions. We must now distinguish between a civilization of quantity and one of quality. A civilization of quality cannot be measured; it can only be evaluated, and the method of evaluating is the method of art.

Art cannot be defined, because it is infinite. But whatever we may mean by the word, it connotes the process which makes it the natural midwife of nature. It is man's way of assisting nature in its evolutionary work. "It is the reality of what we imperfectly term 'morality'." There are two aspects to this human faculty—the creative and the contemplative. The one is concerned with making, and the other with enjoying. One is art proper, the other is aesthetics. Art does the work; aesthetics evaluates its qualities. If it is the province of art to realize beauty, it is the function of aesthetics to see and appreciate beauty. This seeing of beauty is a contemplative exercise and is akin to that of the mystic in religion, to the poet in literature, and to the lover in life. The development of this aesthetic sense is indispensable if civilization is to pass safely through its critical period, and attain any degree of persistence. The cultivation of this faculty for distinguishing qualities and enjoying them is as necessary as was the development of the optic nerve for distinguishing separate objects by means of sight, and our evolutionary energy must be directed consciously to that end. For in the power to draw joy from the images of things without possessing them lies the fuller life of man's future. The mere possession of the thing is a barren relationship to which neither the possessor nor the possessed contribute their essential values. But in the enjoyment of the thing's beauty both are involved in an experience of joy. It is this experience also which confers on the relationship the characters of morality. The aesthetic power is egoistic, but unlike other egoisms it leads to no destructive struggles.

"Its powers of giving satisfaction are not dissipated by the number of those who secure that satisfaction. Aesthetic contemplation engenders neither hatred nor envy. Unlike the things that appeal to the possessive instinct, it brings men together and increases sympathy. Unlike those moralities which are compelled to institute prohibitions, the aesthetic sense, even in the egoistic pursuit of its own ends, becomes blended with morality, and so serves in the task of maintaining society."

As the mother soothes her child with some bright object, and not with sermons, so the artist shows us the beauty of the world and fills us with joy. It is in this way that the Adventure of Existence is justified.

"Every great artist, a Dante or a Shakespeare, a Dostoevski or a Proust, thus furnishes the metaphysical justification of

existence by the beauty of the vision he presents of the cruelty and the horror of existence. All the pain and the madness, even the ugliness and the commonplace of the world, he converts into shining jewels. By revealing the spectacular character of reality he restores the serenity of its innocence. We see the face of the world as of a lovely woman smiling through her tears."

It is to M. Jules de Gaultier that Havelock Ellis is indebted for this philosophic justification for his valuation of life as an art comparable to the art of dancing which, in its origin and manifestations, is the most joyous and fullest of all arts and the one that calls for man himself in its exercise. It is the business of society to breed dancers in whom the aesthetic sense is alert, and it is Havelock Ellis's opinion that it must do so by some eugenic process if human evolution is not to degenerate into devolution. Our utilitarian democracies are doomed if they do not provide the leisure for the workers in which to grow and fit themselves for those spiritual exercises which make for the joy of the dance of life.

TEMPLE SCOTT

Eternal Rome

A History of Rome. By Tenney Frank. Henry Holt and Company. \$4.50.

The Founding of the Roman Empire. By Frank Burr Marsh. The University of Texas Press. \$3.50.

Rome and the World Today. By Herbert S. Hadley. G. P. Putnam's Sons. \$3.

History of the Later Roman Empire: From the Death of Theodosius I to the Death of Justinian. By J. B. Bury. The Macmillan Company. 2 volumes. \$14.

TENNEY FRANK has long been known as one of our foremost Latinists, but of so discriminating and urbane a type as to set him off from those of the feather of Dean West. He has never allowed an interest in Latin syntax so to absorb him as to cause him to lose sight of the contributions of Roman civilization, and his arguments for a cultivation of a knowledge of the Roman life have rested primarily upon an appreciation of the cultural gains to the individual to be secured thereby, rather than upon the punitive pedagogical ideal which has constituted the rallying-point of most classicists. He is probably the closest American counterpart of Warde Fowler in this respect. Mr. Frank had made notable contributions to Roman history before the publication of the present work. He had produced a thorough study of Roman Imperialism, an original biography of Virgil, and, above all, an Economic History of Rome, which deserves to rank with the few best American achievements in writing the economic history of any country or any age.

It is an interesting and curious fact that while up to 1922 no American scholar had produced a textbook of a college grade on Roman history, two have appeared within the last year, one by A. E. R. Boak, and the work of Mr. Frank under review. As compared with Mr. Boak's volume, Mr. Frank has made far greater concessions to the conceptions and methods of the "new history." It is less compressed, and less avowedly and exclusively political, diplomatic, and military. Every phase of Roman culture is treated with relative thoroughness. Some six out of the thirty-two chapters are entirely devoted to economic activities, social life, law, literature, and art, and much culture-history is found throughout other portions of the book. Chapter XXI is a marvel of condensation and clarity in treating a broad field of economic history. Though evidently somewhat rapidly composed, the volume is clearly written, the needs of the general reader being kept in mind throughout, sometimes to the exclusion of certain phases of the formal mechanics of textbook-making.

There are few points at which the reviewer would care to criticize the work. It would probably be improved by a general organization into major periods of Roman development and de-

cline. Undoubtedly the later Roman Empire is treated too briefly when it is not ignored entirely. One misses the economic and social material on this period which enriched Dill's treatment of the last century of the Western Empire. The importance of Gaul for the Roman Empire and early medieval institutions, so well brought out by Ferrero, Fustel, and Jullian, is practically ignored. And one who has read W. L. Westermann's notable article on the economic causes of the decline of classical society will feel that Mr. Frank does not adequately assess (see p. 571) the effect of these material factors operating in the complex of influences producing the gradual disintegration of Roman society and culture. Little attention is given to the problems of imperial administration and reorganization, an omission which the author defends. On the whole, however, few competent critics will be likely to question the assertion that for a combination of modernity of viewpoint, clear exposition, reliability, and proportion the book is not equaled by another of its general type in the English language.

The work by Mr. Marsh is a relatively detailed account of the stirring events in Roman history from the time of Pompey to the establishment of the empire by Augustus. While rather conventional in tone and content, the episodic and biographical elements do not loom so large as to obscure the revelation of the development of party issues and leaders, and the evolution of definite new types of constitutional machinery. Julius Caesar, naturally, plays a central role in this drama, and Mr. Marsh devotes a long and discriminating chapter to Caesar's policies, which avoids extreme approval or disparagement. Augustus is regarded as having triumphed through tact, judgment, astuteness, and restraint rather than force and originality. Mr. Marsh contends that the pressure of practical necessity, and the force of circumstances, rather than the design or wish of Augustus, led to the end of the Republic and the establishment of the Empire. The economic and social aspects of this important revolution are scarcely touched upon. While the book is not an imposing example of original research or in any sense an illustration of the newer type of dynamic and synthetic history, it is a commendable and reliable effort to reconstruct and summarize the political history of this important epoch on the basis of the results of the researches of the last generation of students in this field.

Ex-Governor, now Professor, Hadley has made an earnest effort to write pragmatic history. Like others from Dionysius to Bolingbroke, he believes that history is chiefly useful as "philosophy teaching by example." He has attempted to cheer those despondent concerning European and American society under the sway of Drs. Poincaré and Harding by assuring them that the times were equally out of joint in the period following the civil wars of the later Roman Republic, and yet the Roman polity was saved by the genius of Augustus, who is the real hero of the book, and about whose reign the discussion centers. While critical historians are inclined to view with suspicion and incredulity the overworking of precise analogies in history, it is true that there are interesting similarities between the conditions following 31 B.C. and 1918 A.D., and Mr. Hadley has rather cleverly and effectively developed these. While rather over-eulogistic in the treatment of Augustus, the picture of his reign and policies is not inaccurate in its major outlines. Though the book is based on secondary works in English, and these not always the best or discriminatingly used, it is a creditable performance for a scholarly publicist. That the term "the scholar in politics" is an elastic and encompassing one may well be observed by comparing Mr. Hadley's work with a somewhat similar earlier effort, in scope, by Dr. James Hamilton Lewis, "Two Great Republics: Rome and the United States." The author does not make it clear who is to be the modern Augustus to save us from the impending disintegration of Western civilization, but one familiar with Mr. Hadley's political past may hazard a modest guess that he died on January 6, 1919.

Two works more widely separated in nature and content than

Mr. Hadley's and the ponderous volumes of Mr. Bury could scarcely be imagined. Not even Mr. Frank can rank with Bury as an authority on the whole range of Greek and Roman history. He has made important contributions to most phases of classical history from the earliest days of Greek development to the later period of the Eastern Empire. The present work is an intensive and detailed study of the Germanic invasions and the period of Justinian, covering the first part of the era treated in his "Later Roman Empire," published in 1889—his first notable contribution to historical literature. In the first volume he surveys once more the perennially absorbing subject of the infiltration of the "barbarians" into the Roman Empire, on the basis of the most critical use of the original sources. His conclusions are completely disruptive of the old myth of a cataclysmic swarming of myriad Germanic hosts, which has been created and perpetuated by Charles Kingsley and those who have followed him. The Germans came in slowly, were few in numbers, created relatively little additional confusion, and preserved for a considerable time the old imperial fictions. The second volume is devoted chiefly to the exploits and reforms of Justinian, and the author justly claims that this is not only the most recent but also the most thorough treatment of the reign of Justinian to be found in any historical work. The book is a model of patient research, distinguished alike for a mastery of original sources and acquaintance with recent monographs. It is, however, strictly political and military history, embracing little social, economic, or cultural material, and making no extensive attempt at an interpretation of events. In fact, no other historian known to the reviewer possesses the dualistic capacity of Mr. Bury to display conspicuous talent for achievement in cultural and interpretative history along with remarkable patience in grinding out conventional compendiums of intensive narrative and episodic history. It would seem that the author of "The Ancient Greek Historians," "The History of the Freedom of Thought," and "The Idea of Progress" must possess a most saving and impelling sense of humor to carry him through the tedium of preparing "A History of Greece," or "The History of the Later Roman Empire."

HARRY ELMER BARNES

The Case of the Immigrant

The Immigrant's Day in Court. By Kate Holladay Claghorn. Harper and Brothers. \$2.50.

THE function of the court and the law should be to secure justice and to create respect for the state whose authority they represent. "The Immigrant's Day in Court," which is the ninth volume of the Carnegie Corporation's Americanization Studies, is mainly devoted to showing how the "court," which includes also the laws, falls short of securing either of these ends.

On the one side are the officers of the court in whom wisdom and justice do not always dwell, and on the other side is the immigrant whose ignorance, crudeness, helplessness, and alien status make prejudice and impatience easy. We must not forget that the immigrant is maladjusted in a thousand ways which make his case more difficult—in customs, in social and moral codes, in industry, and in language. He is the very summation of exploitability. Miss Claghorn has drawn an accurate and detailed picture of both sides of the shield so that one may learn a great deal, not only about the immigrant, but about the personnel and the methods of the courts which are thrown into high relief by the difficulty of the immigrant problem. Prejudice, corruption, and technicality often supplant sympathy, honesty, and flexibility. Exploitability begets exploitation; the corrupt lawyer and his more corrupt "runner" hover like vultures over the immigrant in trouble. Questions of money which grow out of a great variety of conditions; troubles of family disorganization which come from the replacing in American life by irresponsibility the firm social con-